

ROYAL CONSERVATOIRE OF THE HAGUE
EARLY MUSIC DEPARTMENT



Jiří Čert (Georg Czarth) and his Flute Sonata in D minor

MASTER RESEARCH THESIS

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Research Questions:

What is the current status of research on the life of Jiří Čart as an émigré musician?
Is it possible to establish bibliographic control of this research, and outline the major
deficits in existing literature?

By examining Čart's writing for flute, and in particular his D minor Sonata,
is it possible to define the characteristics of his compositional style?

Is there a further link between his output and his position in various European
ensembles, suggesting a development in line with other composers?

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Main Subject: Traverso

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Statement

I declare that this thesis is my own original work, and represents my research and thought, with the work of others, where included, fully and properly acknowledged. All sources and references are cited within the text and in the bibliography.

Acknowledgements

At this point I want to express my sincere gratitude to Inês de Avena Braga and Donna Agrell for their suggestions, valuable advice, and comments. I would like to thank to Annalisa Bini, Marina Demina and Claus Røllum-Larsen, librarians who assisted my research in supplying source materials and all possible additional information relating to them. My sincere thanks also to my friend Nicholas Newland, who always came up with good suggestions and who helped me to express my thoughts in proper English, and thus gave my work its final face. Finally, I would like to thank my family, who have over the years supported and guided me in my endeavours as well as to all the good people who supported my studies in The Hague and Verona.

Abstract

This work provides detailed information about the professional life of the violinist, flutist and composer Jiří Čart, which has yet to be considered in English. This information is embedded in the historical context, providing an overall picture of the social situation in the eighteenth century for émigré musicians like Čart from the Czech lands. The so-called ‘Czech Musical Emigration’ is a very important ingredient of European music history, which partly influenced the direction and the onset of classicism as we now see it.

Violinist, flautist and composer Jiří Čart (1708-c.1778) spent his adult life following his musical talents and opportunities as an émigré, outside his own lands. In doing so, he occupied several important posts in major European orchestras and establishments. His compositions can be divided into three categories: sinfonias, concertos, and sonatas, both trio and solo.

New details about the life and compositions of Jiří Čart are uncovered in this work, which is accompanied by a critical edition of his ‘*Solo à Flauto Traverso è Cembalo*’ in D minor. This edition was prepared using several variant texts from the eighteenth century, as the sonata exists only in contemporary manuscript copies, as well as a transcription for violin. Disseminated throughout European libraries, the work shows a mature compositional style, with the idiomatic knowledge necessary to craft a showpiece for the flute, allowing the performer to engage with, and enlighten the audience.

Keywords

The Czech Musical Emigration, Jiří Čart, Georg Czarth, Sonata for Flute in D minor, Violin, Critical Edition.

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1 Preface

“I had frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe; and an eminent German composer, now in London, had declared to me, that if they enjoyed the same advantages as the Italians, they would excel them.”

Dr. Charles Burney

The Present State of Music in Germany, The Netherlands, and United Provinces, 1775, p. 3.

With this statement, the English journalist and music historian Charles Burney described the musicians of the Czech lands as they were revered in the eighteenth century. Should I, as a Czech musician living in Europe in the modern age, note this “trend” with national pride, or recognise with shame how many of our great musicians’ histories have been omitted in any records beyond their hometowns?

Musical emigration was quite characteristic in Czech musical life in the eighteenth century, but was not a completely new phenomenon. Throughout history there are reports of bands of Czech musicians in various foreign courts or musical centres, dating as far back as the Middle Ages. Alongside these musicians, Czech families of non-Catholic faith, those in military service and other artisans travelled abroad to find better lives. Neighbouring countries provided positions in emerging groups, in renowned royal residences, and offered an escape from humiliating and obsequious service and servitude they might otherwise have faced at home.

Later, some Czech emigrants, such as Jan Václav Stamic, František Benda or Josef Mysliveček, come to well-deserved fame, but others await a return to modern appreciation. This is surely the case when we consider the life and work of Jiří Čart.

Jiří Čart was most likely born in 1708 in Bohemia, in what is now the Czech Republic, and though met with little recognition in the grand scheme of European music of this period, he was known for holding important posts in several major ensembles, either as a violinist or flautist. These included the *Pohlnisches Orgester* (the Pohlische Capelle), the *Dresdner Hofkapelle*, the *Reinsberger Hofkapelle* of Friedrich der Große and the *Mannheimer Hofkapelle*. Obviously, his life passed before the advent of any form of modern recording technology, however we do possess records relating to his life, and the comments and compliments of a series of Europe’s leading musicians.

Like so many Czech musicians, he was to spend the majority of his working life abroad, away from home. He did so alongside musicians such as Johann Gottlieb Graun, Johann Joachim Quantz, Carl Philipp Emanuel Bach, Ignaz Jakob Holzbauer, and Johann Innocent Christian Bonaventura Cannabich, among others. That he was

respected and recognised by these peers is most pointedly acknowledged by Leopold Mozart, who writes in his travel diary, see in Figure 1 (hereafter see ‘fig. 1’), of his meeting with the ‘*Musicus Georg Czart*’.¹ His mastery of both flute and violin, and his diverse abilities ensure that we also have documents detailing his financial stability and success in later life.²

Despite the contemporary success and reputation mentioned above, Čart’s name has passed into insignificance. The modern reliance on nineteenth century German canon has, as with so many of his Czech and ‘eastern’ colleagues, pushed Čart off the map. No thematic catalogue has ever been attempted, leaving performers with no basis for modern performance, and thus audiences with limited opportunities to hear and discover his music.

This thesis is potentially a model for further extrapolation of his output and a beginning of a more developed research path. However, the scope of this current document is limited, and therefore centres on Čart’s flute Sonata in D minor which presents a fine example of a High Baroque, Gallant work. This piece written in a slow – fast – fast movement pattern, and allows the interpreter space to display full mastery of the transverse flute, as well as to express the characteristic mood of the key of D minor. Music written in this tonality steps away from the traditional palette of C Major, G Major and E minor, so commonly used for transverse flute pieces and this break from the norm was conceived mainly within the Berlin School, to which Jiří Čart also belonged.

The Sonata in D minor for flute is currently known to exist in three different manuscript copies, and one period transcription for the violin, which are held by libraries in Rome, Copenhagen and Stockholm.³ This dissemination points towards a level of contemporary popularity, though this must be tempered with an understanding of the intricacies of Czech emigration, the impact of earlier and modern wars and movement in central Europe. Codification of the piece into one modern edition can reveal many discrepancies, including alternate phrasing, articulations and leading melodies. This is normal for surviving manuscripts of the period, and allows us the appropriate basis for the creation of a critical edition of the compositions.

¹ BAUER, Wilhelm – DEUTSCH, Otto Erich. *Mozart. Briefe und Aufzeichnungen*. New York: Bärenreiter, Gesamtausgabe, Kassel, 1962-1975.

² Amongst violin players, Čart is acknowledged with the highest annual salary of 800 *Gulden*; see KLÍMA, Stanislav Václav. Hudebník z Havlíčkovobrodské Jiří Čart (1708-c.1778) in *Havlíčkovobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 122; referring to Generallandesarchiv Karlsruhe, GLA 77/1657, fol. 11 – Information from Stadtarchiv, Mannheim.

³ Accademia Nazionale di S. Cecilia, Bibliomediateca, Roma (I-Rama); Det Kongelige Bibliotek, København (DK-Kk) and Musik- och teaterbiblioteket, Stockholm (S-Skma).

2 Historical Context

The dawn of the eighteenth century awakens the song of revolution, both figurative and literal, throughout Europe. Political, cultural and social change begins to ferment in almost every country, and we see religious development within the Catholic Church mirrored in political movements, giving rise to the power of the Jesuits and Lutherans, whilst monarchies rise, fall and rise again. Our understanding of the musical ‘Baroque’ both culminates and ends and, whilst each national transcends their previous standing, the pace of development is not equal.

The concepts of civil liberties and social equality had begun to be voiced in the latter half of the seventeenth century, particularly in England and The Netherlands, with Baruch Spinoza and John Locke coming to prominence. This newly awoken rationalist critique first fully exploded against the bourgeoisie in France, with a new ideological construct leading the change towards our understanding of Enlightenment.⁴

In France, an idea of absolutism started, cumulating in a spiritual elite based around Denis Diderot and focusing on his fundamental work of the eighteenth century – the Encyclopaedia; ‘*Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers*’. This leads us to one of the most crucial tenets of the Enlightenment, that, before God, all men are created equal.⁵ This was certainly a development from the previous social situation, but left much to be desired for women and non-Europeans.

The German aristocracy, all-powerful, yet raised in and speaking French gathered information for their salon debates from Parisian sources. The artistic ideals of simplicity and impulsivity, spontaneity and natural beauty – but most importantly the understanding of these, and a lack of artificiality, were eventually adopted and became a new social condition for musical creation in the second half of eighteenth century Europe.

“Enlightened absolutism is a concept linked from the two previous ideas. This intellectual movement had an impact on the many rulers who were brought up with it, including Joseph II., Friedrich der Große, or Catherine II. These leaders were not only important and rich representatives of the glory of their peoples, but also catalysts for social change, albeit often in the hope of self-preservation.

⁴ HELFERT, Vladimír. *Jiří Benda: Příspěvek k problému české hudební emigrace*. Brno: Filozofická fakulta, 1934, p. 19.

⁵ HLAVÁČKA, Milan. *Dějepis pro gymnázia a střední školy. 1. vydání*. Praha: SPN – pedagogické nakladatelství, 2001, p. 14.

*This led to improvements in the material wealth of their subjects, and the issuance of economic reform.*⁶

The common denominator of these trending developments is the deepening sociological and cultural crisis. The middle classes, grounded in the economy, sought political, philosophical and cultural growth and independence. The increasing application of business relations and the corresponding desire for a knowledge of the earthly world on the part of the majority of European scholars led to the period being regarded as the 'Age of Reason'. It established the distinctive world view we now know as the Enlightenment: characterized by optimism; faith in human reason; freedom from prejudice, superstition, ignorance and traditional authorities; unquestioning trust in scientific research, the results of which should remedy negative social phenomenon. Whilst this spread throughout Europe, we also see the counter-balance of the Church and traditional values and folk ideology. This overwhelming period of change is best examined in a clear chronological context, to which end I include a timeline of historical events in the table found in Appendix 2 and 3 (hereafter 'app. 2, 3').

2.1 The Czech Musical Emigration

The most consistent and noted aspect of any Czech musician's participation in the central musical life of European courts was that they were émigré. It was not a new phenomenon, as will be discussed below, but like so many of their compatriots in post-Cold War Europe, these musicians became economic migrants, seeking better lives in foreign states. However, also like the modern day, not all were to discover the peace, joy and lasting fame they perhaps sought.

*"This musical emigration was a very important feature of Czech musical life in the eighteenth century but had a long history. Similar to the fifteenth and sixteenth centuries, when Europe registered an expansion of musicians from the Netherlands and later an even greater expansion from Italy, the second half of the eighteenth century saw a noticeable influx of Czech musicians, reaching diverse destinations around Europe."*⁷

Reaching back to the medieval period, Czech musicians had followed their fortunes abroad. The largest representations amongst these musicians were those known as 'schumatores' or 'fiddlers'. Their art did not reach the pinnacle, but they were able to play several instruments at once, so these performers had a greater chance of employment.⁸ These musicians went abroad to gain experience or travelled for a few weeks to accompany festivities or fares. The hornists F. Šafář from Kyšperk wrote home:

⁶ Quote: ŠIMONOVÁ, Barbora. *Česká hudební emigrace a její vliv na zrání evropského hudebního klasicismu*. Plzeň: Západočeská universita, Fakulta pedagogická, 2012, p. 8-9.

⁷ Quote: ČERNUŠÁK, Gracian. *Dějiny evropské hudby*. Praha: Panton 1974, p. 217.

⁸ COLLECTIVE OF AUTHORS. *Československá vlastivěda*. Praha: 1971, p. 130-131.

“Once we have a little money, and are known, we will aim to jump further.”⁹

The lives of these emigrants often run in parallel with significant experiences, full of adventure. We will see this to be the case in Čart’s life.

Alongside the basic necessity of financial stability, there were still other causes which relate to artistic and social status. Representations of the Italian opera, especially the Neapolitan type, which autocratically empowered musical standards from the end of the seventeenth century to around 1750, left a sour taste in the mouths of many musicians who desired other outputs for their creativity. This Italian stream very much influenced the middle of Europe, for example courts in Dresden, Munich, Stuttgart, Mannheim and Brunswick with Wolfenbüttel, Berlin and smaller residences such as Eassel and Darmstadt.¹⁰

It was Munich and Vienna which began to compete in this matter with Versailles, where, however, the artistic proportions were completely different. In the Viennese court under Karl VI, the Italian opera reaches the peak of its baroque pomp (Antonio Caldara and his school, Pietro Metastasio, Giuseppe Galli-Bibiena).¹¹ Foreign residences such as Berlin and Dresden which, in an attempt to imitate courtly culture in Versailles and Vienna, also become a haven of Italian opera, though to a lesser degree.

The socio-economic standing of each of these residential bands was crucial – if wealthy and supported by a keen patron, the ensemble would be graced by larger numbers, with a wide range of instruments. Therefore, it is natural that these court orchestras attracted musicians from far and wide who sought an appropriate position, to satisfy them musically and financially.

This reliance on fiscal and patronal support, as well as a link with a formal establishment, accounts to an extent for the limited opportunities within the Czech lands themselves. Musical culture was reliant on the courtly environment for growth and development, even more so with the advent of court opera. With the death of Rudolf II, Holy Roman Emperor in 1612, the Czech lands lost the permanent estate he previously maintained, and thus its glory and potential.¹² This lack of major residencies, coupled with the desire of the Czech nobility to be recognised elsewhere in Europe, meant that Italian opera came late to the Czech lands, and developed in a much more limited fashion. The establishment ensembles formed a bastion against the invasion, relying on simpler, more local music. What had been possible in the larger residential bands wasn’t possible here: growing a new prominent “school” such as in Mannheim wasn’t possible. The circuit of chateau bands didn’t allow for such a possibility as, in addition to the lack of social wealth, the band members were mainly servants first, and then artists.

The political history of the Czech lands is very complicated, with often-changing status of independence and inter-regional leadership; during the life of Jiří Čart, the

⁹ Ibid. in Czech: *“Když si drobet peněz naděláme a ve známost přijdem, tehdy budem hledět vejš skočit”*. Translation by the present author.

¹⁰ HELFERT, Vladimír. *Jiří Benda: Příspěvek k problému české hudební emigrace*. Brno: Filozofická fakulta, 1934, p. 22.

¹¹ Ibid., p. 20-21.

¹² Ibid., p. 23.

Czech aristocracy would validate the Austrian Emperor as a separately acknowledged Czech monarch. Thus, whilst in theory subjects to the wider Empire, the Czech maintained their cultural and political independence in an authentic way. Without this separate coronation, no Austrian ruler held power in Czech domains.

The balance to this independence was a fierce oppression of Czech culture in some spheres. Alongside this, the huge impact of continuous war and the movement of refugees created a trend for movement abroad. The demand for Czech musicians was also a demand for Czech music – this is demonstrated by the popularity of successful Czechs in Europe, but also the indigenous celebration of composers who never emigrated, such as František Xaver Brixí.¹³

The Czech aristocracy kept their own *Capelles*, for example, with Count Václav Morzin, Count Jan Adam von Questenberg, and the Bishop Schrattenbach in Moravia, all maintained busy households.¹⁴ As Burney notes:

*“It has been said by travellers that the Bohemian nobility keep musicians in their houses; but, in keeping servants, it is impossible to be otherwise, as all the children of the peasants and trades-people, in every town and village throughout the kingdom of Bohemia are taught music at the common reading schools, except in Prague, where, indeed it is no part of school-learning; the musicians being brought thither from the country.”*¹⁵

The trend of European development in the eighteenth century found Czech music to be a source of new ideas, especially to the relevant requirements of a new middle-class audience in advanced Western European countries. The social standing of these Czech composers at home was not matched by financial compensation or security, with one or two gratuitous exceptions, as Table 1 indicates.

Table 1: Selected statistics relating to Czech composers within Bohemian, Moravian and Silesian Lands.¹⁶

Yearly salary of concert master in Hoštice in 1770	250 Gulden
Financial award in the Hoštice Capelle for composing one trio, quartet or piece for winds in 1770	1 Gulden
Weekly salary of a main singer or actor in Burian’s Society in Prague in 1769	9 Gulden

¹³ For example: Missa integra D minor, Missa pastoralis in C Major, Oratorium pro die sacro Parasceves, etc.

¹⁴ The term of ‘Chateau’s Capelle’ (in Czech ‘zámecká kapela’) can be seen often in Czech musical lexicons. It is synonymous with the German terms ‘Hofkapelle’ or ‘Adelskapelle’, English terminology generally takes referring to the term Capelle-Kapelle; see SPITZER John – Neal ZASLAW. *The Birth of the Orchestra. History of an institution, 1650-1815*. Oxford: 2004, from p. 213.

¹⁵ BURNEY, Charles. *The Present State of Music in Germany, the Netherlands and United Provinces*. London: 1775, vol II., p. 11-12.

¹⁶ COLLECTIVE OF AUTHORS. *Hudba v českých dějinách. Od středověku do nové doby*. Praha: Supraphon, 1989, p. 286.

Total weekly salary of all instrumentalist of the same society together in 1769 (app. 8-10 members)	8 <i>Gulden</i>
Annual salary of Karl Ditters von Dittersdorf, concert master of bishops Schaffgotsch's Capelle in 1776	c.3000 <i>Gulden</i>
Weekly salary of solo dancer in Göttersdorf Society in Prague in 1777	12-15 <i>Gulden</i>
Total weekly salary of all instrumentalist of the same society together in 1777 (12 members)	28 <i>Gulden</i>

The second model of emigration from the Czech lands centres more on those of lower social standing than composers, as tradesmen, artisans and peasants from rural areas and the countryside sought to join the reformed Protestant churches of Prussia, and escape the power of the ruling Catholic Church. This is in direct contrast with the nobility who maintained their power through the Catholic Church.¹⁷

The strength of the Imperial Court and associated nobility also meant that many ensembles of musicians and noble bands travelled to Vienna – there was not sufficient employment in Czech lands, and the greater circle of nobility in Austria offered better chances for employment. Emigration isn't, in fact, a very appropriate term, since leaving for Vienna and the countries of the Habsburg monarchy was not in the true sense emigration because it was just a movement within imperial borders. This of course related to musicians from all over the empire, as employers sought to acquire new vigour for their German, Hungarian, or Polish bands. Further, many Czech nobles maintained a second household abroad, and would take their musicians with them, or engage seasonal musicians, as they transplanted their affairs on a temporary basis.

The common thread between these three models of movement is that the emigrants were perhaps often only able to speak their own native language,¹⁸ not always even the same form of Czech, but regional variations that maintained the unique flavour and elegance of their existence as Silesian, Moravian or Bohemian.

Like so many musicians in Europe, these Czech composers and performers who travelled abroad often did so in the hope of a proper emancipation – to be recognised as artists in their own right, and outside the employment of a particular noble. Even those who travelled with their patrons must surely have been looking for other opportunities and it is well established that they participated in social and freelance musical activities.

Noting the strength of Czech musical education within the middle classes, Burney further details:

"I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music [...]"

¹⁷ HELFERT, Vladimír. *Jiří Benda: Příspěvek k problému české hudební emigrace*. Brno: Filozofická fakulta, 1934, p. 131.

¹⁸ COLLECTIVE OF AUTHORS. *Československá vlastivěda*. Praha: 1971, p. 143.

I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing in violins, hautbois, bassoons, and other instruments [...] the organist had in a small room of his house four clavichords, with little boys practising on them all [...].”¹⁹

The well-developed training that so many of these musicians had received in their homelands allowed the cantor-musicians to both teach abroad and also to transfer and transmit their own folk idioms. Through this practice, they created a basis for folk art in the Czech lands, and further abroad.

The complicated nature of Czech regional and geographic history, combined with the general shifts in European politics often ensures that the casual or ill-informed observer cannot understand the detail of compositional nationality. One of the key examples of the ‘borrowing’ of Czech composers includes Jan Václav Stamic (1717-1757), perhaps better known as Stamitz. Whilst his position as one of the honoured leaders of the famed Mannheim orchestra ensured his lasting recognition, the German trend of canonical adoption in the nineteenth century has caused his name, and true nationality, to be obscured. He is today, like so many of his Czech peers, mistakenly counted among German composers.

Today we employ the term ‘Czech’ to encompass all those of Silesian, Moravian and Bohemian descent, not to capture their glory, but more closely identify their character and musical output as ‘other than’ that of Germany. For Stamic, his interest was to bring an element of his homeland to the Mannheim orchestra. Undoubtedly, Stamic and his Czech colleagues played influential roles in an ensemble that made a massive impact on the classical sonata form and later symphonic development. The strong sense of national identity, character and pride seems to be a thematic link between all these émigré composers.

Czech music has always incorporated traditional lyric melodies with a sign of national folk music. This phenomenon can also be seen later in music by Antonín Dvořák, Bedřich Smetana or Antonín Janáček. Smetana’s own credo was thus: “*In music the life of Czechs*”.²⁰

Of interest to anyone considering this subject and its relation to the wider musical output of Europe in the eighteenth and nineteenth centuries, the table below includes significant professional Czech musicians (see ‘fig. 14’) who emigrated as part of their careers. It is not an exhaustive list, but offers insight into those already well known abroad, and those waiting for more considered appreciation.²¹

¹⁹ BURNEY, Charles. *The Present State of Music in Germany, the Netherlands and United Provinces*. London: 1775, vol II., p. 4-5.

²⁰ In Czech: “*V hudbě život Čechů*”. Translation by the present author.

²¹ COLLECTIVE OF AUTHORS. *Československá vlastivěda*. Praha: 1971, p. 130-143.

Table 2: Some names of Czech musicians in emigration.

England:				
Antonín Kammel		František Kočvara		
France:				
Jan Ladislav Dusík	Jan Křtitel Krumpholtz	Josef Kohout	Antonín Rejcha	Jan Václav Stich-Punto
Germany:				
František Benda	Jan Jiří Benda	Jan Václav Stamic	Antonín František Bečvařovský	
Ignaz Mara	Jiří Čert	František Xaver Pokorný	František Antonín Rössler-Růžička	
František Ignác Lauska	Václav Vodička	Jan Zach	Jan Ondráček	
Josef Rejcha	Antonín Janič	František Zvěřina	Josef Fiala	
František Ignác Tůma	Ignác Kalousek	František Xaver Richter	Josef Nagel	
Hungary:				
František Xaver Jířík	František Jindřich Bulla	Matouš Alois Cibulka	Vincenc Ferrerius Tuček	
Italy:				
Josef Mysliveček		Václav Pichl		
Poland:				
Vojtěch Daněk		Jan Stefani		
Russia:				
Jan Antonín Mareš	Jan Bohumír Práč	Arnošt Vančura	F. X. Blima	
Vienna:				
Jiří Družecký	Jan Antonín Štěpán	Leopold Koželuh	Jan Křtitel Vaňhal	
František Vincenc Krommer-Kramář	Pavel Vranický	Jan Václav Krumpholtz	Antonín Vranický	
Vojtěch Jírovec	František Adam Míča	Florian Leopold Gassmann	Jan Václav Hugo Voříšek	

3 Jiří Čart

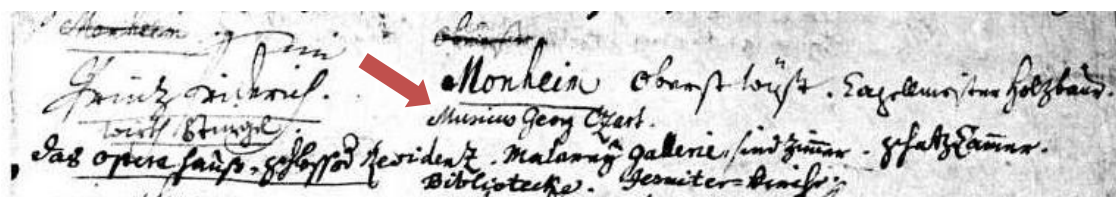


Figure 1: Leopold Mozart's travel records from 1763 until 1771.²²

Musicologists and performing musicians alike try constantly to enrich concert performances with newly revealed or rediscovered compositions, thus expanding audiences' awareness of a broader field of composers and their output. These are sometimes well known within the realms of conservatoires and teaching establishments, and sometimes altogether unknown or overlooked.²³ Our efforts to reach outside the canon of 'Western Art Music' are often frustrated by the damage done by the Second World War, as archives, libraries, museums, and exhibitions were closed and their contents sometimes very quickly hidden away for protection. These items and collections were frequently drastically altered, moved, destroyed, or simply stolen. This leaves not only the possibility, but almost certainty, that undiscovered or forgotten works remain spread throughout the world – amongst the many composers and musicians to suffer this fate sits the subject of this thesis, Jiří Čart.

3.1 Name

As with so many émigré composers, we find huge variety in the numerous spellings of Čart's names in manuscripts, music and historical literature, including: *Jiří*, *George*, *Georg*; *Hartg*, *Czarth*, *Zarth*, *Tschard*, *Schart*. For a significant or European history, the 'Christian' or first name, followed by a family surname were simply recorded as they were heard, their spelling thus liable to as variable interpretation as an individual's auditory perception. Čart's surname is a prime example of this in practice. The current author has selected Jiří Čart as the most reasonable Czech spelling of the composer's name, for use by modern musicologists. A comprehensive list of these variants encountered is included below;

²² BAUER, Wilhelm – DEUTSCH, Otto Erich. *Mozart. Briefe und Aufzeichnungen*. New York: Bärenreiter, Gesamtausgabe, Kassel, 1962-1975, p. 82.

²³ A recent case is a work by Davide Pérez (1711-1778), '*Mattutino de' Morti*', a colourful, extravagant work, a widespread success in Europe at the time it was written.

Table 3: Variations in the spelling of Čart's names.

Forename:	<i>Jiří, Jerzy, Georg, George</i>
Surname:	<i>Card, Cart, Czaard, Czaart, Czaarth, Czard, Czart, Czarth, Czard, Cziart, Cziarth, Cžarth, Čart, Čárt, Čert, Hardt, Harth, Qchardt, Schart, Schardt, Szarth, Sžarth, Tzarth, Tzart, Zard, Zardt, Zart, Zarth</i>

3.2 Current Status of Research

Whilst Čart's name is mentioned briefly in many encyclopaedias or lexicons,²⁴ there exist only two modern CDs dedicated to his work, two diploma theses,²⁵ and with the recordings, thus only two minor sources of programme notes.²⁶ Inevitably, these each draw on the same information, and are thus severely limited in their utility to the casual reader, performer or musicologist. Of these references, the earliest was likely Gerber's '*Historisch-Biographisches Lexikon Der Tonkünstler*' published in Leipzig, in 1790.²⁷ This is of particular note as Gerber was writing about Jiří Čart just a few years after his death.

The main two studies on Čart's life and compositions are:

- KLÍMA, Stanislav Václav. Hudebník z Havlíčkobrodska Jiří Čart (1708-c.1778) in *Havlíčkobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 109-148.
- HOCH, Hans D. Georg Czarth in *Die Rheinsberger Hofkapelle von Friedrich der Große II*. Rheinsberg: Musikakademie Rheinsberg, 2005, p. 135-146.

3.3 Čart's Professional Life

As established by Klíma and Hoch, Čart's life was fairly extraordinary, charting his shift from village life to the highest reaches of European culture. Starting in the simplest fashion and with access only to local education, his talent and perseverance provided for an unusual and unlikely success, eventually performing with the most respected European orchestras and ensembles – a noteworthy journey by the standards of the eighteenth century, and today.

²⁴ Encyclopaedias by: Felix Joseph Lipowsky, Francois-Joseph Fétis, Robert Eitner, Peter E. Gradenwitz, etc.

²⁵ KALOUSEK, Milan. *Jiří Čart, život a dílo*. Masarykova univerzita Brno, Filozofická fakulta, Ústav hudební vědy, 1973 and ŠKARKOVÁ, Kateřina. *Jiří Čart. Nepublikované sonáty pro flétnu a basso continuo*. Janáčkova akademie múzických umění, Hudební fakulta, 2005.

²⁶ SLAVICKÝ, Tomáš. Preface to CD *Jiří Čart: Flétnové sonáty*. Praha: Nibiru 2005 and VYTLAČIL, Lukáš. Preface to CD *Jiří Čart: Sonáty pro flétnu a basso continuo*. Praha: Radioservis, 2012.

²⁷ GERBER, Ernst Ludwig. Czarth Georg in *Historisch-Biographisches Lexikon Der Tonkünstler*. Leipzig: J. G. I. Breitkopf, 1790, I/p. 318.

Whilst playing the violin was common practise at the time, his mastery of the transverse flute was far less common. The instrument with which he would have been familiar was likely a French model with three, rather than the more modern four parts, and one key. This supposition is based on the size of his surroundings, and the relative rarity of having more developed, ‘modern’ flutes. As Quantz notes in his definitive treatise *‘On Playing the Flute’*, he was often forced to re-write or adjust oboe and violin music as the lack of original materials for the still-unusual flute limited his options.²⁸

The following paragraphs seek to expose in more detail and, where possible, clarify, the professional and geographical progression of Čart’s life.

Vysoká

One of the difficulties that regularly surfaces in any discussion of the historical ‘Czech Lands’ is the nomenclature of the different cultures contained within them. German names were often officially adopted as either second names for an area or village, or even the new official title – meanwhile, the local inhabitants would maintain their own traditional names, or sometimes adjust the German versions to more familiar sounds or spellings. This is immediately obvious when we consider Klíma’s investigation, as he refers to Vysoká (see ‘fig. 15’), the traditional and indeed modern Czech name for an area that has also been known as Hohentann and Hochtánov. The area is close to the ‘German Ford’, known in German as Deutchenbrod or in Czech as Německý Brod during the period of German occupation in the Second World War, which became renamed Havlíčkův Brod in the post-war period. This area was, in the eighteenth century, a German-speaking ‘islet’ within a majority Czech region, and thus the crossover of languages is even more obvious.²⁹ The current author therefore selects the original and current Czech titles whenever possible, to enable readers to locate the current standing of these locales.

Klíma asserts that there are severe difficulties surrounding the exact detail of Čart’s birth. The registers of births, marriages and deaths from the years 1691-1754, in the parish of Šlapanov, within the district of Vysoká, are lost.³⁰ This means that the exact day of his birth cannot be proven beyond question. However, and alongside this, the Land Register of Vysoká states that in 1710, there existed a village wherein two men by the name of Czaart owned manors: under ordinal No. 4 could be found ‘Lorentz Czaart’ who inherited a manor from his father; whilst under Nr. 26 was inscribed ‘Michl Czaart’

²⁸ QUANTZ, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin: Johann Friedrich Voß, 1752. BURNEY, Charles. *The Present State of Music in Germany, the Netherlands and United Provinces*. London: 1775, vol II., p. 172.

²⁹ For more information see JAŠŠ, Richard – FŇUKAL, Miloš. *The German language island of Brno, Olomouc and Jihlava during German-Austrian irredentism in the autumn of 1918*. MORAVIAN GEOGRAPHICAL REPORTS, 2009, [cit. 2014-01-14], available online.

³⁰ Kateřina Pavlíková from the State Regional Archive in Zámrs, the Czech Republic, ads: “*Roman Catholic Parish Register of Births of Šlapanov (for Hochtánov/Vysoká) from the years 1691-1754 is really not stored in our archive. At this point, we consider it unpreserved.*” (Private correspondence with the present author from 13 January 2014.) Translation by the present author.

who, in 1711, built a cottage there.³¹ Unfortunately no relationships can be unequivocally established.³²

In direct contrast to this, Hoch suggests the date of 6th or 7th of April 1708, in Vysoká, but only offers the reader a reference to a further book.³³ Hoch assumes that according to contemporary practice a birth date was of one or two days before baptism.

“VIII April 1708 was baptised a child named Georgius Czart, legitimate son of parents Laurentii Czart and Magdalena from village Hochtann. Levans³⁴ was Georgius Binder and witnesses: Georgius Neupauer, Ursula Sommerlukschin, all of them from village Hochtann.”³⁵

Hoch does, however, go into more detail relating to the inhabitants of the village. He indicates that the Land Registry includes the names of the first and last owners of each house, or manor. In the same house number as noted by Klíma, No. 4, we find an alternate spelling of Lorentz Czaart, now listed as ‘Tschardt’.³⁶ This may well relate to the baptismal list of 1708, which lists ‘Laurentii Czart’.

*“No. 1 - Schaffer: Anton Duffek
No. 2 - Pasterka: Franz Jerabek
Nr. 3 - Graf: Maria Proksch
Nr. 4 - **Tschardt**: Franz Neubauer”³⁷*

The lack of sources extends to Čart’s early life and presumed studies. Jan Bohumír Dlabáč (alternatively, in German, Johann Gottfried Dlabacz) was a well known priest and librarian who’s research included the gathering of scores and biographical information of composers.

³¹ KLÍMA, Stanislav Václav. Hudebník z Havlíčkobrodsko Jiří Čart (1708-c.1778) in *Havlíčkobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 110; referring to *Collection of land registers of the District Court Havlíčkův Brod*, no. 224.

³² Information from the State Regional Archive in Zámorsk, the Czech Republic, in private correspondence.

³³ HOCH, Hans. D. Georg Czarth in *Die Rheinsberger Hofkapelle von Friedrich der Große II*. Rheinsberg: Musikakademie Rheinsberg, 2005, p. 136; referring to SRB-DEBRNOV, Josef. *Slovník hudebních umělců slovanských*. Manuscript, Praha: České muzeum hudby, 1905, without page listing.

As noted above, the impact of geo-political change in the twentieth century has meant that War, and Cold War, damage to archives and collections have impacted on our ability to research certain topics. This author has sought to establish the current existence of the Land Registries for this period, which seems to have been still available in 1905 when Josef Srb-Debrnov wrote his book.

³⁴ From Latin: “Person who brings the child to the baptismal font.” Translation by Luca Martini.

³⁵ Ibid. in Latin: “VIII Aprilus 1708 baptisatus est infans nomine Georgius Czart, filius Laurentii Czart et Magdalena parentum legitimorum et page Hochtann. Levans Georgius Binder Testes: Georgius Neupauer, Ursula Sommerlukschin, omnes eodem page Hochtann.” Translation by Luca Martino.

³⁶ HOCH, Hans. D. Georg Czarth in *Die Rheinsberger Hofkapelle von Friedrich der Große II*. Rheinsberg: Musikakademie Rheinsberg, 2005, p. 136; referring to ALTRICHTER, Anton. *Dörferbuch der Iglauer Sprachinsel*. Rothenberg: 1976, p. 65.

³⁷ Ibid.

Dlabač produced his comprehensive '*General Historical Lexicon of Artists in Bohemia and Partly in Moravia and Silesia*'.³⁸ This text is produced in German, with excerpts here translated by the present author. Within the text he makes reference to Čart, including to his presumed home town (even allowing for the fact that the composer himself was no longer present);

*"From my travel to Brno in 1788 I passed German Ford where I obtained lots of information about the life of our famous Cžarth from his still alive friend."*³⁹

Dlabač also describes Čart as an exquisite violin and transverse flute player who was born in 1708 in Hochtén, a village in the possession of a Duke Palm [sic], near to the King's town of German Ford in Bohemia.⁴⁰ In one detail, Dlabač was certainly mistaken – the Duke was not Palm, but rather Pachtá.⁴¹ However, his other references tally with those of the previously mentioned authors. It is also important to note that Dlabač's lexicon formed the basis of many musical histories for more than a century after its completion.

Dlabač continues to refer to Čart's basic schooling and initial musical instruction. However, it is not possible to verify these details, as the list of students or catalogues of the school for these dates are unknown today. It is, however, clear from the established history of the area, that his teacher was most probably Antonín Ignác Stamic (1686-1765), the father of the more famous Jan Václav Stamic.⁴² Father Stamic was a local Regenschori, cantor, merchant, painter and town councillor working in the village from 1710, and organist in a Church of the Assumption of the Virgin Mary in Havlíčkův Brod which is c. 7 km from Vysoká.⁴³ Hoch offers slightly different information for which he, unfortunately, doesn't give a source. Dlabač also mentions Lukáš Lorenz as Čart's second instructor.⁴⁴

Prague

With source information so limited regarding Čart, we are forced to resort to establishing dates before and after which certain activities, positions or compositions occur. Benda indicates that he was active in a chamber ensemble under the patronage of

³⁸ DLABACŽ, Gottfried Johann. Cžarth Georg in *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Teil auch für Mähren und Schlesien*. Praha: 1815, p. 303.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ ŠESTÁK, Zdeněk. Laudatio nominis Pachtá in *Hudební věda 4*. Praha: 1991, p. 325-333.

⁴² KLÍMA, Stanislav Václav. Hudebník z Havlíčkobrodské Jiří Čart (1708-c.1778) in *Havlíčkobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 111.

⁴³ BASTLOVÁ, Jitka. Antonín Ignác Stamic, působení hudebního rodu Stamiců a děkana Seidla v Německém Brodě. Masarykova univerzita: Filozofická fakulta, 2011, p. 26; referring to POSPÍŠIL, Antonín. *Kolem Jana Václava Stamice*. Havlíčkův Brod: 1947, p. 20.

⁴⁴ "The mention of Lukáš Lorenz wasn't found in standard sources of the town. He could have been a school rector after Jan Jelínek. In Jelínek's memoirs appears Václav Lorenc who was godfather to Jan Jelínek's son Joseph". Quote: MACEK, Ladislav. Paměti kantora Jelínka in *Vlastivědný sborník Havlíčkobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 78. Translation by the present author.

Jan Jáchym Pachta⁴⁵ from Rájov (1676-1742) in Prague.⁴⁶ This is the same Pachta mentioned above, and it was entirely normal for dukes and other aristocrats to maintain major residencies in cities away from their other lands. The Pachta family were keen musical fans and supporters of the art – some of them even active musicians, violinists, keyboard players and composers. Their support for the arts continued through to the nineteenth century, when they were seen to be supporting different chamber ensembles or small orchestras in palaces in and around Prague. These included quintets or wind Harmonie groups, as the family had relations with František Xaver Dušek, Wolfgang Amadeus Mozart, Josef Mysliveček, and later Richard Wagner, amongst others.⁴⁷ Čart's tenure in Prague was as a student and developing musician, and there is no evidence that he held a formal post during this stay.

Prague's importance as a cultural centre and home for the aristocracy is highlighted by its residents and visitors. In 1723, the Viennese Imperial family, including the emperor, his wife and both daughters, spent more than four months installed in Prague. Their daughters, Maria Theresia and Maria Anna would go on to have significance for the Czech lands in their own right. This visit would see the couple crowned as Czech monarchs in September with great pomp and circumstance.

This festive occasion featured Johann Joseph Fux's '*Constanza a Fortezza*', on a libretto by the court poet Pietro Pariati.⁴⁸ Whilst documenting this single event would justify an entire volume itself, it is worth noting that the festivities caused the mass recruitment of European musicians; Quantz details one hundred voices, and two hundred musicians.⁴⁹ Although there is no specific record of Čart being present, it would seem likely that such a precocious talent would have attended such a dramatic event, given the huge number of musicians gathered for the occasion.

Vienna

Though it is not established exactly when he made the move to Vienna, Čart most probably studied the violin with Johann Anton Rosetter,⁵⁰ a violinist in the Viennese court orchestra and the transverse flute with Biarelli, about whom unfortunately aren't

⁴⁵ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 16.

⁴⁶ ČERNUŠÁK, Gracian – ŠTĚDRŮ, Bohumír – NOVÁČEK, Zdenko. Čart Jiří in *Česko-slovensko hudební slovník osob a institucí*. Praha: Státní hudební vydavatelství, 1963, A-L, p. 180 and BENDA, František. *Vlastní životopis*. Praha: 1939, p. 16.

⁴⁷ ŠESTÁK, Zdeněk. *Laudatio nominis Pachta* in *Hudební věda* 4. Praha: 1991, p. 325-333.

⁴⁸ VESELÁ Irena. *Císařský styl v hudebně-dramatických dilech provedených za pobytu císaře Karla VI. v českých zemích roku 1723*. Brno: Ústav hudební vědy – Filozofická fakulta, 2007, p. 66.

⁴⁹ BURNEY, Charles. *The Present State of Music in Germany, The Netherlands and United Princes or The Journal of a Tour through those Countries, undertaken to collect Material for a General History of Music*. London: 2/1775, p. 178.

⁵⁰ KLÍMA, Stanislav Václav. Hudebník z Havlíčkovobrodského Jiří Čart (1708-c.1778) in *Havlíčkovobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 112; referring to KÖCHEL, Ludwig. *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867*, Wien: 1869, p. 70.

any further accessible information today.⁵¹ His third teacher was another musician from Vienna, tenor, violinist and composer Joseph Timmer (1696-1750).⁵²

The most important point regarding this stay in Vienna is that it was there that Čart formed a strong friendship with František Benda. Both men were equally dissatisfied with their positions, and wanted to leave Vienna. They were not alone in their feelings. Karl Höck,⁵³ from Vienna and Wilhelm Weidner,⁵⁴ of Saxony, who were, respectively, second and first horns in Vienna, joined Čart and Benda in a pact seeking a more satisfying life. These four musicians, who between them played a wide range of instruments as well as composing, fled the city in the summer of 1729 for Poland.⁵⁵ Benda refers to this in his memoirs in great detail:

“In Vienna there I was asked for a servant position which was giving me a lot of pain [...] I started to think about – secretly fleeing [...] and the opportunity came [...] I made a private friendship with a musician named Czarth who was serving duke Pachta and who was also very unhappy there [...] there were also two other friends who we meet in Sibiu [...] who decided to follow our plan. Vratislav should have been the place of our meeting. We took with Mr. Czarth some music, also some flauti traversi in an iron box, two violins and several shirts [...] after a few days we arrived to Wroclaw [...] there we announced ourselves as students from Prague who are going to try their luck in Poland, we made some friendships [...] in a few days, our two Viennese friends came [...] after eleven days stay [...] two warrants came to capture two musicians from Vienna [...] this notice we didn’t need to hear twice [...] immediately we left our stay [...] on the borders we breathed out happily that we escaped from the warrant lists. After some time we got a letter from our Viennese friend that Marquesses were offering a thousand ducats to anyone who can capture me [Benda].”⁵⁶

3.3.1 The Saxon Court of the Kingdom of Poland

Benda’s mention of arrest warrants reflects the nature of their employment – they were not freelance musicians, but rather the feudal property of a landlord in Vienna. Benda and Čart needed permission to leave the environs of their domestic manors, and almost certainly didn’t receive this for their Polish adventure.

⁵¹ DLABACŽ, Gottfried Johann. Czarth Georg in *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Teil auch für Mähren und Schlesien*. Praha: 1815, p. 303 and MENDEL, Hermann – REISSMANN, August. *Musikalisches Conversations-Lexikon. Eine Encyclopädie der gesammten musikalischen Wissenschaften*. Berlin: 1873, vol. III., p. 43.

⁵² Ibid.

⁵³ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 20.

⁵⁴ Ibid.

⁵⁵ KLÍMA, Stanislav Václav. Hudebník z Havlíčkobrodská Jiří Čart (1708-c.1778) in *Havlíčkobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 113.

⁵⁶ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 16-17. Translation by the present author.

Sochaczew⁵⁷

Benda says that they stayed there for three and a half years which would mean from summer 1729, until the end of 1732.⁵⁸

"[...] we stood in a Kazimierz Palace where nobody lived for perhaps more than fifty years⁵⁹ [...] when we were practising there, in the Palace which was almost falling down, the Polish were thinking that this can't be alright and we must be some fiends [...] finally, after some weeks we had been called to play for a mayor Suchaquesky. He engaged all of us [...] I played first violin and next to me was Mr. Čart, who on flute traverse [sic] played well. Mr. Karl Höck played the violin as well and honked extraordinary the second hunting horn.⁶⁰ Mr. Weidner played the first one as well as the viola."⁶¹

Warsaw and Dresden

"Late in 1732, the Polish Capelle was augmented by violinist Jiří Čart, the oboist Johann Caspar Grund, and a certain Franz Lutter, a musician of unknown specialization."⁶²

Benda auditioned and was accepted into the Pohlische Capelle.

"Mr. Čart, who was in these days considered as my own brother – as we made this deal after leaving Vienna – got place of a first violinist. He didn't stay there for a long time because also he found himself in the Saxony-Pohlische Capelle."⁶³

In her article in 'Music at German Courts, 1715-1760', Alina Žórawska-Witkowska highlights that the second phase of August II's reign in Poland and Lithuania coincided with the activity of this *Pohlische Capelle* during a period of political stabilization.⁶⁴

⁵⁷ The town Sochaczew is c. 55 km away from Warsaw.

⁵⁸ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 20.

⁵⁹ See Figure 16.

⁶⁰ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 20. Quote literally in Czech: "Pan Karl Höck hrál rovněž na housle a troubil zvlášť výtečně druhou borlici."; see Figure 17.

⁶¹ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 19-20. Translation by the present author.

⁶² Quote: ŽÓRAWSKA-WITKOWSKA, Alina in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 62.

⁶³ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 21. Translation by the present author.

⁶⁴ Also known as the 'Pohlische Capell-Musique', 'Pohlnisches Orgester', or 'Notre Orchestre de Pologne'. The name of the orchestra was related to the geographical location and never included Polish musicians; see: ŽÓRAWSKA-WITKOWSKA, Alina in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 55.

“Now, the king’s Polish ensemble, which numbered about a dozen players, was mainly intended to meet the artistic requirements in Warsaw, although on occasion it also had to perform in Saxony. The name of the orchestra related purely to its geographical location since it never included Polish musicians.”⁶⁵

Table 4: Čart’s name in relation with his activities in Warsaw and Dresden.

Date	Name	Instrument	Salary
1732	George Zarth	Violin	not listed ⁶⁶
1733	George Zarth	Violiniste [= violin/transverse flute]	230 Taler from 1.4.1733 ⁶⁷
1733-34	George Zart	Violin	330 Taler from 1.1.1734 ⁶⁸ also 11. 6.1734 ⁶⁹
1735	Georg Zarth	Violin	salary not listed ⁷⁰

In the Polish band Čart and Benda encountered the German oboe player Johann Joachim Quantz (1697-1773), though it is possible they had already previously met in Prague in 1723, given the proximity of the musical community. Quantz was a member of the *Pohlnische Capelle* from 1718.⁷¹ As August II didn’t want to dismiss him immediately, he therefore allowed him to visit the Prussian prince in order to teach him the flute, but would not allow him to leave the Capelle.⁷²

The Polish king August II died on 1st of February 1733 in Warsaw, and his successor was August III who moved the *Pohlnische Capelle* to Dresden. Żórawska-Witkowska continues in describing:

⁶⁵ Quote: ŻÓRAWSKA-WITKOWSKA. Ibid.

⁶⁶ ŻÓRAWSKA-WITKOWSKA, Alina in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 74.

⁶⁷ OLESKIEWICZ, Mary. *Quantz and the flute at Dresden: his instruments, his repertory and their significance for the Versuch and the Bach circle*. Durham: Duke University, 1998, p. 63; referring to ‘Hofkalender’, 1733 and 1735 (belated report).

⁶⁸ KLÍMA, Stanislav Václav. Hudebník z Havlíčkovobrodské Jiří Čart (1708-po 1778) in *Havlíčkovobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 117 and 133; referring to information from the Staatarchiv, Dresden.

⁶⁹ HOCH, Hans D. Georg Czarth in *Die Rheinsberger Hofkapelle von Friedrich der Große II.* Rheinsberg: Musikakademie Rheinsberg, 2005, p. 140; referring to the Chursächsischer Hof- und Staatskalender. Dresden: 1735.

⁷⁰ Ibid.

⁷¹ BURNEY, Charles. *The Present State of Music in Germany, The Netherlands and United Princes or The Journal of a Tour through those Countries, undertaken to collect Material for a General History of Music*. London: 2/1775, p. 170.

⁷² Ibid., p. 194.

“But the Polish ensemble was undoubtedly a skilled group of performers, providing solid training that could act as a springboard for future career possibilities: Quantz, Benda, and Čart later found employment in respected European ensembles [...].”⁷³

3.3.2 The Court of Brandenburg-Prussia

Under Friedrich *der Große*, Prussia became one of the major leading countries in Europe – with a correspondingly rich cultural life. Friedrich *der Große* had a long relationship with the musicians in Dresden, leading some of them to become significant members of the Prussian *Hofkapelle*. Whilst no details remain extant regarding Čart’s departure from the Polish Capelle, it was most likely connected to the move of František Benda. The latter had received a letter from Quantz,⁷⁴ asking Benda to consider joining the Capelle of the Crown Prince Friedrich.⁷⁵

Ruppin

Benda arrived in Ruppin on 12 April 1733 and Čart was mentioned in Ruppin by 29 December 1733.⁷⁶

“On 29 December 1733 Friedrich told Wilhelmine that his daily music was being augmented by the singer Graun and a violinist better than Benda; on 11 January 1734 he repeated that he had engaged another violinist who was [‘asséz bon’] very good.”⁷⁷

This is a possible reference to Čart, though hard to substantiate. Marpurg confirms that Čart’s stay in Dresden *Hofkapelle* lasted only one year and in 1734 he entered service in Ruppin.⁷⁸

“On 19 March 1734, in anticipation of his [Friedrich der Große] impending departure to camping in the War of the Polish Succession, Friedrich offered to

⁷³ Quote: ŽÓRAWSKA-WITKOWSKA, Alina in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 63.

⁷⁴ BENDA, František. *Vlastní životopis*. Praha: 1939, p. 24.

⁷⁵ Quantz remained teaching Friedrich several times a year, but was unable to leave the Dresden *Hofkapelle* until his entry into the Prussian ensemble in 1741; see BURNEY, Charles. *The Present State of Music in Germany, The Netherlands and United Princes or The Journal of a Tour through those Countries, undertaken to collect Material for a General History of Music*. London: 2/1775, p. 195.

⁷⁶ OLESKIEWICZ, Mary in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 86; referring to D-Bga, Brandenburg Preussisches Hausarchiv, Rep. 47 No. 305, vol. I, fol. 91^r; vol. II, fol. 6^v.

⁷⁷ Quote: OLESKIEWICZ, Mary. *Ibid.*

⁷⁸ OLESKIEWICZ, Mary in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 87; referring to MARPURG, Friedrich Wilhelm. *Lebensnachrichten von einigen Gliedern des königl. Preussischen Capelle...[Georg Czarth]‘, Historisch-kritische Beyträge, I, Sechstes Stück (1755)*, p. 547-8.

send Wilhelmine [‘les deux Grauens Schart, Schafrot, et toute la bande’] both Grauns, Čart, Schaffrath, and the whole band.”⁷⁹

It is therefore likely that Čart was fully in the employ of Friedrich by this point (March 1734). Despite this, he continues to be listed in the *Königl. Polnischer und Churfürstl. Sächsischer Hof- und Staats-Calender* as a member of the Dresden *Hofkapelle* throughout 1735 and 1736.⁸⁰

Rheinsberg

*“Friedrich’s marriage on 12 June 1733 occasioned the purchase of a new palace in Rheinsberg, which became habitable in 1736.”*⁸¹

Oleskiewicz indicates that this new independence allowed Friedrich to begin building a *Hofkapelle*.

*“By 1737 the ensemble was similar in size and proportions to other princely Kapellen in Berlin; comprising four first, and three second violinists (J. G. Graun, Franz Benda, Georg Czarth [Čart or Zarth], and Ehmes [Ems or Emis]; Joseph Blume, Johann Caspar Grundke, and Christiani), two violas (Johann Georg Benda and Reich), cello (Antonius Hock), contrabass (Johann Gottlieb Janisch), one or two flutes (Quantz and Buffardin, as visiting musicians), two horns (Johann Ignatius Horzitzky and Görbich), bassoon (Kottowsky), theorbo (Ernts Gottlieb Baron), harp (Petrini), and vocalist (Carl Heinrich Graun).”*⁸²

This was a significantly sized ensemble, and the continued recruitment of recurring colleagues Čart, Benda and Graun allows us to draw a little more supposition when we find gaps in their individual employment but reference to one or the other.

Berlin and Postupim⁸³

On 31 May 1740 after the death of Friedrich Wilhelm I, his son becomes ruler. The Rheinsberg *Hofkapelle* relocates to Berlin.⁸⁴ According to Mary Oleskiewicz, Čart’s

⁷⁹ Quote: OLESKIEWICZ, Mary in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 87; referring to D-Bga, Brandenburg Preussisches hausarchiv, Rep. 47 No. 305, vol. II, fol. 33^r.

⁸⁰ OLESKIEWICZ, Mary in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 87.

⁸¹ Quote: OLESKIEWICZ, Mary. Ibid., p. 84; See Figure 18.

⁸² Quote: OLESKIEWICZ, Mary. Ibid., p. 84.

⁸³ See Figure 19.

⁸⁴ There can be seen many works on brother subject of Berlin’s *Hofkapelle*. For further reading e.g.: EXNER, Ellen Elizabeth. *The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732 to 1756*. Cambridge: Harvard University, 2010; LEHTINEN, Ilari. *Frederic the Great and his influence on flute music*. Helsinki: Sibelius-Akatemia, 1996; and HELM, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960.

membership of the Royal Prussian Court Music was listed in period records in a prominent position, just below the name of the Premier chamber violinist, Benda.⁸⁵ It is clear from this that Čart continued to hold good positions in court establishments in Berlin.

“Every day evening from 19:00 to 21:00 is performed chamber music for the king, his family and guests, mainly for the king’s active participation. It was played works C.P.E. Bach, Fr. Benda, both Grauns, Quantz and other composers. Pieces rehearsed Benda, who also participated, in all probability with Čart and other musicians.”⁸⁶



Figure 2: Copperplate engraving by Johann Peter Haas, c. 1786.

© Bildarchiv Preußischer Kulturbesitz

The period copperplate engraving by J. P. Haas (see ‘fig. 2’), depicts a flute concert. At the forefront, wearing a tricorn hat and in front of the music stand is the King, shown with a flute. He is surrounded by an ensemble; they are standing violinists and a double bassist, a sitting cellist, a performer at the keyboard, and wind players.

The English writer Charles Burney visited Berlin between 28 September and 6 October 1772, and says:

⁸⁵ OLESKIEWICZ, Mary in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 119. See Table 4.2. Membership of the Royal Prussian Court Music Establishment in 1740, 1745, 1756, and 1760.

⁸⁶ ČELEDA, Jaroslav in commentary for BENDA, František. *Vlastní životopis*. Praha: 1939, p. 62. Translation by the present author.

*"[...] operas have been exhibited in the theatre royal at each carnival with spirit and magnificence; the brilliancy of their success has somewhat varied according to the talents of the vocal performers, which have been in general, very numerous, and very eminent; however, one of the most shining periods in the musical annals of Berlin seems to have been in 1752, when Carestini and the Astrua performed the two principal parts. At this time, the whole band of vocal and instrumental performers was most splendid in Europe; among the latter, we find the celebrated names of Bach, Benda, Czarth, Graun, Hesse, Quantz and Richter."*⁸⁷

Jiří Čart performed in 1750 as a soloist within the Society of Performers (Musikübende Gesellschaft) in Berlin.⁸⁸ This evidence of musical activities outside the court highlights his skill, indicating a popular demand for his talents beyond his contracted obligations. Hoch cites:

*"So they have indulged themselves with those heard by various famous royal masters, especially the masters Czarth, Speer, Lindner and Rudowsky [...] the Company was often very pleased."*⁸⁹

Čart's professional situation was probably fairly comfortable. Now he was a known, established musician with a good position, and surrounded by fellow musicians of quality. Whether he was happy in the shadow of Benda, or indeed if there was any concept of his existence in this 'shadow', we cannot assert.

An examination of his personal life can thus begin to be considered alongside his professional existence. There remains little evidence relating to his family situation, though Klíma further states:

"We only know that he had two daughters, Barbora and Žofie, of which the first was born about 1753 and the second probably about two years later. Both survived their father and each received from Rheinland-Pfalz Cash Register 50

⁸⁷ BURNEY, Charles. *The Present State of Music in Germany, The Netherlands and United Princes or The Journal of a Tour through those Countries, undertaken to collect Material for a General History of Music*. London: 2/1775, p. 102.

⁸⁸ KLÍMA, Stanislav Václav. Hudebník z Havlíčkovobrodské Jiří Čart (1708-po 1778) in *Havlíčkovobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 121; referring to LORENZ, Franz. *Die Musikerfamilie Benda. Franz Benda und seine Nachkommen*. Berlin: 1967, p. 24-25. Translated by the present author.

⁸⁹ Quote: HOCH, Hans. D. Georg Czarth in *Die Rheinsberger Hofkapelle von Friedrich der Große II.* Rheinsberg: Musikakademie Rheinsberg, 2005, p. 141; referring to MARPURG, Friedrich Wilhelm. *Historisch-Kritische Beyträge zur Aufnahme der Musik*. Berlin: 1757. Reprint Hildesheim: 1970, p. 408. "From 1739, and under the name Grosse Konzerte, public concerts were held in Frankfurt am Main. Starting in 1722, similar concerts had been organised in Hamburg by the one of the most enterprising of all composers, Georg Philipp Telemann. Musical and cultural activities in the Hanseatic cities differed from activities such of the high nobility in Ludwigsburg, Mannheim, Stuttgart and Berlin. The Musikübende Gesellschaft was financially supported by the ruling circles, which regulated musical culture. Patronage, originally a feudal form of promoting music in the 18th century, and a financial initiative of the bourgeoisie, would also benefit a subsequent culture of music makers and all those who took part in the musical service." Paragraph cited from: ŠÍŠKOVÁ, Ingeborg. *Dějiny hudby IV. – Klasicismus*. Ikar: 2012, p. 17. Translated by the present author.

*Gulden per year. Žofie was still alive in 1809, Barbora died in 14 October 1842 in Mannheim. In 1809 was Barbora's approximate age cited on the payroll as "Barbora Zardt – supposedly 56 years old" and "Žofie Zarth – supposedly 54 years old" and both were cited as 'Hofmusicustochter' [daughter of a court musician].*⁹⁰

It is interesting to note that both daughters had Czech versions of their given name, rather than the more conventional German.

Čart also stayed in touch with his brother. The Catholic Church's hold over society had, as mentioned earlier, begun to fade by the 1730s. However, those who chose to leave the Church were often subjected to interrogation and questioning. Benda's parents, who regularly visited him in Prussia, were thought to have been exposed to reformatory ideas and concepts, and so came under suspicion and eventually interrogation. Klíma highlights a transcript from this interrogation, referring to letters the father had received from Benda – and here we find mention of both Čart and his brother;

*"I have heard that you took from Berlin some letters to different recipients from those who were affected by heretical delusions, tell me: who did send them and to whom?" "I didn't bring any", answered Benda [senior], "but my wife who was there during harvest alone, have brought a letter to one student from Prague [...] I don't remember the name of the student but his brother who sent him the letter from Berlin is called Jiří Čart, born in Hochtánov and he remains with my son in Berlin. This letter I didn't deliver; it was sent by establishment courier to a count's house in Prague and the student collected it himself, inside were two ducats [...]."*⁹¹

3.3.3 The Court in Mannheim in Baden-Württemberg

Mannheim

With the currently available evidence, it is impossible to fully assert what caused Čart to depart from Berlin. However, his recorded salary in Berlin was 400 *Thaler*.⁹² It is further recorded that in Mannheim, this improved to the wage of 800⁹³ *Gulden*.⁹⁴

⁹⁰ Quote: KLÍMA, Stanislav Václav. *Hudebník z Havlíčkovrodska Jiří Čart (1708-po 1778) in Havlíčkovrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 121 and 134. Translation by the present author.

⁹¹ Ibid., p. 118-119. Translation by the present author.

⁹² OLESKIEWICZ, Mary in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 119.

⁹³ KLÍMA, Stanislav Václav. *Hudebník z Havlíčkovrodska Jiří Čart (1708-c.1778) in Havlíčkovrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 122; referring to Generallandesarchiv Karlsruhe, GLA 77/1657, fol. 11 - Information from Stadtarchiv, Mannheim.

⁹⁴ "The Dresden Coinage Convention (1838) introduced fixed exchange rates between the different silver coins circulating in the German territories, with the gulden-thaler exchange rate fixe at one thaler for 1.75 gulden." Quote: MAYER, Thomas. *Europe's Unfinished Currency: The Political Economics of the Euro*. London: Anthem Press, 2012, p. 64.

Mannheim therefore offered a significant financial improvement for a keen musician of talent, and the prestige of the ensemble he would join there was well established even by the 1750s.

Čart most probably left for Mannheim by the end of 1757, or at the latest the very beginning of 1758 since he was listed in salary's protocols among other Mannheim musicians.⁹⁵ Pelker Bärbel states:

*"In the same year [1758], the court had also hired Georg Zarth [...], a further excellent violin virtuoso and violin teacher."*⁹⁶

She mentions Čart being a teacher but unfortunately doesn't offer a source for this quote, or further explanation. Klíma adds:

*"Next to Stamic, Richter and Čart worked in Mannheim at different times in Elector's court orchestra. Their presence was alongside other musicians of Czech origin, whose names were on the payroll in various forms, such as violinist, conductor and composer František Xaver Pokorný (1728-1794), brothers of J.V.A. Stamic, Josef František (1719-1791) and Václav Jan (born 1724), Antonín Tadeáš, Jan Nepomucký (1750-c.1809), as well as three waldhornists – Jakub, Josef and Václav Živný [Zwini, Ziwin, Zwibini] among others."*⁹⁷

The Mannheim orchestra became legendary mainly by nurturing new orchestral and the new Classical forms, which influenced the direction of European music, culminating in a period of Austro-Viennese classicism. Klíma continues:

*"Players have achieved such discipline and coordination of orchestral playing, which until then was not heard. They had to carefully follow the guidelines of the concert master, conductor, particularly with regard to achieving high-quality of dynamic modulation. Players use a new form of wind instruments, introducing into the orchestra permanently clarinets, a popular Czech folk music instrument."*⁹⁸

Čart's participation in this movement should, perhaps, have helped prolong his reputation.

As a result of political changes, the Mannheim band had to move to Munich in the autumn of 1778. In the band's records, Čart is shown in a column of *'expendable and*

⁹⁵ KLÍMA, Stanislav Václav. Hudebník z Havlíčkovobrodské Jiří Čart (1708-c.1778) in *Havlíčkovobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 122; referring to Generallandesarchiv Karlsruhe, GLA 77/1657, fol. 11 - Information from Stadtarchiv, Mannheim. Translation by the present author.

⁹⁶ Quote: PELKER, Bärbel in *Music at German Courts, 1715-1760*. Woodbridge: The Boydell Press, 2011, p. 139.

⁹⁷ Quote: KLÍMA, Stanislav Václav. Hudebník z Havlíčkovobrodské Jiří Čart (1708-c.1778) in *Havlíčkovobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 124. Translation by the present author.

⁹⁸ Quote: KLÍMA, Stanislav Václav. Ibid., p. 124. Translation by the present author.

retired people with an income of 600 *Gulden*, which was 75% of the current salary. He was listed as receiving this money since 1 September 1778.⁹⁹

Like so many details of his life, the details of Čart's death remain unproven. Thorough investigation of available sources have so far not yielded any firm information, though the musicologist who has invested the most into researching on Čart's death, Klíma, tends that Čart died at some point after 1778 in Mannheim.¹⁰⁰

⁹⁹ KLÍMA, Stanislav Václav. Hudebník z Havlíčkobrodská Jiří Čart (1708-c.1778) in *Havlíčkobrodsko 15*. Havlíčkův Brod and Brno: 1999, p. 128; referring to information from the Bayerisches Hauptstaatsarchiv, Munich.

¹⁰⁰ Ibid., p. 129.

4 Compositions



Figure 3: *Solfeggi Pour La Flute Traversiere avec l'enseignement, Par Monsr Quantz*, a detail from p. 34, mu 6210.2528, Gieddes Sammlung 1.16.

From today's perspective, the nature of a musician's employment in this period can be rather unusual. Musicians were engaged as instrumental performers, and then often asked, or required, to provide compositions. The life of a truly independent composer was very rare in the Czech lands, and even in the wider European context, and the only man who achieved this to any level of note was Josef Mysliveček, whose operas are worthy of mention, and whose intensive compositional activity in Italy provided for his continued existence and livelihood.

This change in perspective allows us to recognise that though his modern fame is minimal, contemporary reception of Jiří Čert was significantly more positive. As with so many composers of this era, the majority of his output was functional (not in the subjective, aesthetic view, but rather in the technical form – it was commissioned or required for a specific purpose and thus not considered for entry into the later canon, this even more so given his nationality and his geographic existence), and did not outlive the period. It is difficult to draw an overall view of Čert's life as a composer and his development over a sustained period of time, given how few works remain extant.

An assessment of Čert's personality and existence as a person aside from his work is also nearly impossible, given the lack of documentary evidence, even anecdotal, which relates to this facet of his life. What was his character like, his personality? To delve into this, we must turn to his surviving compositions, which of course also allow for an assessment of his musical style. The scope of this current work does not permit a collected edition of all the flute sonatas, though this is a future avenue of research that will be pursued.

My first encounter with music by Jiří Čert was when I saw his name in the 'Solfeggi' composed by Johann Joachim Quantz. Individual excerpts from period flute repertoire are followed with instruction of its performance by the author. The 'Solfeggi',

excerpts, exercises and studies, in many cases the incipits only, is a unique source of Quantz's teaching method. The work wasn't published during Quantz life: the manuscript is written in the hand of Quantz's pupil Augustinus Neuff and dated around 1773.¹⁰¹ The '*Solfeggi*' comprises mostly Quantz works. Among other composers can be listed: Carl Philipp Emanuel Bach and Wilhelm Friedemann Bach, František Benda, Johann Martin Blockwitz, Johann Adolf Hasse, Giuseppe Tartini, Georg Philipp Telemann, as well as Jiří Čart (see 'fig. 3').

Period catalogues of musical compositions are a useful guide to the dissemination of pieces to a wider audience, even if they cannot reflect the date of composition, merely the point at which they were first available for public consumption. The value of such catalogues is that they can indicate the earliest points that a publisher was able to offer print or manuscript copies of a specific work, but it most often does not indicate whether they received the work from the composer or an intermediary. These copies were rarely checked by the composers themselves, particularly if they were at any real distance from the composer's location, and this often aided in the transmission of errors.

Table 5: Advertisements in period catalogues of works by Jiří Čart.

Date	Catalogue	Title	Tonality
1762	Breitkopf	Sonate a due Violini et Basso ... Tzart	G Major
1762	Breitkopf	Sonate a due Violini senza basso ... di Georg Czarth	A Major
1766	Breitkopf	Sinfonia ¹⁰² à 4, D ... del Sigr. Zarth in Berolino	D Major
1766	Breitkopf	Conc. del Sigr. Tzarth ... Violino concertat.	D Major
1768	Breitkopf	Violino Solo con Basso ... di Tzarth	G minor
1782–4	Breitkopf ¹⁰³	Conc. a Viol. princ., 2 C, 2 Fl, 2 Viol., V. e B. ... de Zarth	D Major
1773	Ringmacher-Kat., Bln. ¹⁰⁴	Concerto for Flute, Bassoon and Strings	not listed

¹⁰¹ See online: <http://opac.rism.info/search?documentid=150205146> [cit. 2013-12-27].

¹⁰² Dlabáč mentions that there are more sinfonias in manuscripts; see DLABACŽ, Gottfried Johann. Čzarth Georg in *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Teil auch für Mähren und Schlesien*. Praha: 1815, p. 303.

¹⁰³ ALLIHNA, Ingeborg. Zarth, Georg in *Die Musik in Geschichte und Gegenwart*. Bärenreiter: 2007, 17: Vina – Zykan., p. 1355; referring to *Catalogo dei soli, duetti, trii, quattri e concerti per il violino [...] sinfonie, partite, overture [...] ci si trovano in manuscritto nella officina musica di Breitkopf in Lipsia*; see BROOK, Barry S. *The Breitkopf Thematic Catalogue. The Six Parts and Sixteen Supplements 1762-1787*. New York: 1966, p. 43, 58, 223, 237, 308 and 783.

¹⁰⁴ ALLIHNA, Ingeborg. Zarth, Georg in *Die Musik in Geschichte und Gegenwart*. Bärenreiter: 2007, 17: Vina – Zykan., p. 1355; referring to RINGMACHER, Christian Ulrich. *Catalogo de' soli, duetti, trii*. Leipzig: Edition Peters, 1987 = Fotomechan. Nachdr. d. Orig.-Ausg. Berlin, 1773, 1987.

Table 6: Period prints of Čart's sonatas for flute and violin.¹⁰⁵

Title	Tonality	Place and date
<p>SIX SONATES / A FLUTE SEULE / AVEC LA BASSE CONTINÛE / DÉDIÉES / A SA MAJESTÉ / LE ROI DE PRUSSE / ET COMPOSÉES / PAR MR. ZARTH / Ordinaire de la Musique de la Chapelle et de la Chambre de sa Majesté Prussienne / PREMIER OEUVRE / Gravées par Mme Boullon/ Prix 6lt / A PARIS / CHÉS [...] AVEC PRIVILEGE DU ROY (Reproduces ed. published: M. Le Clerc, Mme Boivin, Mlle Castagnery)</p> <ul style="list-style-type: none"> Reprinted as: <i>Six sonates a flûte seule avec la basse continûe premier œuvre</i>. Beziers: Société de musicologie de Languedoc, 1986? 	<p>- G Major - F Major - C Major - G minor - D Major - E\flat Major</p>	Paris, c. 1753
<p>Six Sonatas for Violin and Basso Continuo, op. 2, LOST</p> <ul style="list-style-type: none"> Sonata no. 5, first movement – Allegro in Jean-Baptiste Cartier. <i>L'Art du Violon, ou Division des Écoles choisies dans les Sonates Itallienne, Française et Allemande, Précédée d'un abrégé de principes pour cet Instrument</i> [...] <i>la Musique</i>, Gravée par Mlle. Potel Fme. Calodeaux [...] <i>Troisieme Edition Revue et Corrigée</i>, Paris: 1798, 2/1801, p. 72. 	<p>- D Major - C Major - A Major - B Major - G minor - G Major (all lost)</p>	Paris, c. 1753

Today, his extant compositions can be divided into three categories: symphonies, concertos, sonatas both trio and solo. Currently, there are only two trio sonatas and one violin sonata which are published and accessible to the general public, suggesting a large amount of material still to be unearthed. Unfortunately, one can't always fully rely on these modern editions since they are not accompanied by editorial justification or critical commentary. Two other works are currently being prepared according to a critical model, but they are yet to be published.¹⁰⁶

As with so many compositions of this period, their dissemination and reception both assists and hampers investigation. Some works, previously viewed as anonymous, have in later years been identified as Čart, including the recently rediscovered concerto in G Major which is stored in the archive of the Sing-Akademie zu Berlin.¹⁰⁷ The cover of this manuscript is marked 'N.7' – thus perhaps indicating that six other concerti by Čart existed there, or alternatively that it was the seventh to be added to the collection

¹⁰⁵ ALLIHNA, Ingeborg. Zarth, Georg in *Die Musik in Geschichte und Gegenwart*. Bärenreiter: 2007, 17: Vina – Zykan, p. 1355.

¹⁰⁶ ŠKARKOVÁ, Kateřina. *Jiří Čart. Nепublikované sonáty pro flétnu a basso continuo*. Janáčkova akademie múzických umění: Hudební fakulta, 2005, p. 14-33.

¹⁰⁷ During the World War Second part of the collection was moved from Sing-Akademie zu Berlin to a different place and the location of it was unknown until 1999. In 2001 it was again relocated to Berlin and recently registered into RISM-OPAC, which allowed for its current existence to be acknowledged.

and that perhaps other works by different composers would have been gathered together. Assuming that the former is true, one of these could be a concerto by an ‘anonymous’ composer with ‘*imo Concerto*’ [sic] written on the cover page. This concerto, which is stored in Det Kongelige Bibliotek, København shares many resemblances and characteristics with other Čart’s works, but is currently still classified as ‘dubious’ in origin and in need of further research.

In two of the established concertos the three-movement form is arranged in the conventional manner: fast – slow – fast. The majority of Čart’s *Allegro* movements then have four statements of the *ritornelli*. These statements are organized according to various ground plans, the principal scheme being outlined below. Generally speaking, Čart’s compositions indicate the potential influence of his colleagues Johann Joachim Quantz, Johann Gottlieb Graun as well as of Carl Phillip Emanuel Bach.

4.1 Authentic Compositions by Čart According to RISM-OPAC¹⁰⁸

Table 7: Manuscripts in the Conservatoire royal de Bruxelles, Bibliothèque, Bruxelles (B-Bc).

RISM ID	Signature	Title	Tonality
701002457	13365	<i>[original title page:] Sòlò a Flauto Traversò con Cembalo G. 7. [seal of the library] Del sign: [in pencil: C]zarth. [in pencil, by other hand:] [double underlined:] Czarth [normal:] (Georgio) – [seal of the library in red ink] [left upper corner: referencenumber.</i>	G Major
702002714	7136	<i>[dust cover title:] Trio a 2 Flauti Traverso / [barred:] Violine [normal:] et Bassò. dell Sig. Szarth [upper side, by other hand:] V, 7136 6.</i>	G Major
702002715	7137	<i>[dust cover title:] [upper side, middle of the page, underlined:] A. [normal:] Trio à Flauto Traversò Violino et Bassò [in pencil, but rubbed out:] Cembalo del Sig. Sar [underlined:] th [left upper corner, by other hand, underlined:] V. 7137.</i>	G Major

¹⁰⁸ RISM – International Inventory of Musical Sources; see online: <http://opac.rism.info/> (Data updated on 3 January 2014.) In this list are included only works that are currently identified with accuracy as works by Jiří Čart. There are still some pieces e.g. by Johann Joachim Quantz or Johann Gottlieb Graun or Carl Heinrich Graun with cross-reference to Jiří Čart.

Table 8: Manuscripts in Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Berlin (D-B).

RISM ID	Signature	Title	Tonality
455030409	Mus.ms. 30148	<i>[heading:] Sonata / per il Flauto [at right:] di Czarth.</i>	G Major
455030406	Mus.ms. 30148	<i>[heading:] Solo del Sigr Czarth.</i>	G Major
452009748	Mus.ms. 4357/1	<i>[Incipit] / Solo / per il / Flauto Traverso / è / Basso. / Dell Sig: Czart.</i>	E minor
452009747	Mus.ms. 4357	<i>Solo. / Flauto = Traversiero. / del Sig: Czarth.</i>	D Major
452009744	Mus.ms. 4355	<i>[cover title, b:] Trio / a / due Flauti / e / Basso. / [Incipit] / CZarth.</i>	G Major
452009745	Mus.ms. 4355/1	<i>[cover title, cemb:] Trio. / Flauto Traverso Primo. / Flauto Traverso Secundo. / è / Cembalo. / di Sig: SZarth.</i>	G Major
452009746	Mus.ms. 4356	<i>[cover title, vl and b:] SONATA / Flauto Trav: / e / Violino / Sig: CZarth / [Incipit]</i>	G Major

Table 9: Manuscript in the Musikwissenschaftliches Institut der Universität, Köln (D-KNm).

RISM ID	Signature	Title	Tonality
450059216	5,2 R	<i>[cover page:] 43. / SONATA / a 2 / Flauto traverso / con / Basso / dall Sgr. Quantz.</i>	G Major

Table 10: Manuscripts in the Musik-och teaterbiblioteket, Stockholm (S-Skma).

RISM ID	Signature	Title	Tonality
190100888	Musik Rar	<i>[without title]</i>	C minor
190100889	Musik Rar	<i>[without title]</i>	D minor
190100890	Musik Rar	<i>[without title]</i>	B \flat Major
190100891	Musik Rar	<i>[without title]</i>	G Major
190011611	Wallenbergs saml.	<i>[caption title:] Sonata del Sig^r Qchart.</i>	D minor
190100886	C1-R	<i>Flauto Traversier Solo / con / Basso / del Sing Schart.</i>	C minor

Table 11: Manuscripts in the Thüringer Universitäts- und Landesbibliothek, Jena (D-Ju).

RISM ID	Signature	Title	Tonality
250001763	Ms.Conc.Acad. 47	<i>[b:] [incipit vl] / Trio: / Flauto. Traverso. Violino é Basso: [right side:] del Sign. Schar. â. Berlin [at bottom right:] J. B.</i>	G Major
250001777	Ms.Conc.Acad. 61	<i>Flaut Traverse Solo / et / Basso. / [at bottom left:] B [at bottom right:] J B.</i>	G Major

Table 12: Manuscripts in the Universitetsbiblioteket, Lund (S-L).

RISM ID	Signature	Title	Tonality
190002914	Saml.Kraus 184	<i>Trio Ex C/# / Flauto Traverso Primo / Flauto Traverso Secondo / Basso / di Leuthard.</i>	C Major
190003509	Saml.Kraus 189	<i>Trio Ex G/# / Flauto Traverso Primo / Flauto Traverso Secondo / Basso / di Scharth.</i>	G Major

Table 13: Manuscripts in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Berlin (D-B).

RISM ID	Signature	Title	Tonality
455030409	Mus.ms. 30148	<i>[heading:] Sonata / per il Flauto [at right:] di CZarth.</i>	G Major
455030406	Mus.ms. 30148	<i>[heading:] Solo del Sigr CZarth.</i>	G Major
452009748	Mus.ms. 4357/1	<i>[Incipit] / Solo / per il / Flauto Traverso / é Basso. / Dell Sig: CZarth.</i>	E minor
452009747	Mus.ms. 4357	<i>Solo. / Flauto = Traversiero. / del Sig: CZarth.</i>	D Major
452009744	Mus.ms. 4355	<i>[cover title, b:] Trio / a / due Flauti / e / Basso. / [Incipit] / CZarth.</i>	G Major
452009745	Mus.ms. 4355/1	<i>[cover title, cemb:] Trio. / Flauto Traverso Primo. / Flauto Traverso Secundo. è Cembalo. di Sig: SZarth.</i>	G Major
452009746	Mus.ms. 4356	<i>[cover title, vl and b:] SONATA / Flauto Trav: / e / Violino / Sig: CZarth / [Incipit]</i>	G Major

Table 14: Manuscripts in the Sing-Akademie zu Berlin, Notenarchiv, Berlin (D-Bsa).

RISM ID	Signature	Title	Tonality
469409800	SA 4098	<i>[title page, f. 1r:] [later hand, with red chalk: "52."] Solo. Flauto Traverso. et Basso. dell Sigl Schart. [incipit]</i>	C minor
469367500	SA 3675	<i>[title page, vl 2, f. 1r:] [red ink: "No: 72"] SONATA in G:[natural]. a Trè. [incipit] Violino Primo ô flauto Violino Secondo ô flauto e Basso Continuo Dell Sigr Graun Sen 5.</i>	G Major
469410600	SA 4106	<i>[title page, f. 1r:] Solo. in G#. [incipit] Flauto Traverso è Basso Dell. Sigl. Tzardt.</i>	G Major
469410700	SA 4107	<i>[title page, f. 1r:] Solo. in E minor. [incipit] Flauto Traverso Solo è Basso. Dell. Sigl. Tzarth.</i>	E minor
469411017	SA 4110 (17)	<i>[title page, f. 68r:] [later added: "No. 45."] Sonata Violino Solo con Basso e Cembalo: Del Sigl Zarthe.</i>	B \flat Major
469280800	SA 2808	<i>[title on cover by Tempelhoff, p. I:] Concerto. [second hand: "N. 7." (later crossed out)] a 5. G. [natural] Flauto Traverso Concertato. Violino Primo Violino Secondo Viola e Basso. Di Sigr. Tzschardt. Possess: G f.f.[?] Tempelhoff.</i>	G Major

Table 15: Manuscript in the Landesbibliothek Mecklenburg-Vorpommern, Musikaliensammlung, Schwerin (D-SWL).

RISM ID	Signature	Title	Tonality
240005180	Mus.5484	<i>[b:] Trio a Flauto Traverso Violino et Basso del. Sigl. Szarth.</i>	G Major

Table 16: Manuscript in the Accademia Nazionale di S. Cecilia, Bibliomediateca, Roma (I-Rama).

RISM ID	Signature	Title	Tonality
850016048	A.Ms.2527	<i>Db Solo. à Flauto Traverso. è Cembalo. di Szarth.</i>	D minor

Table 17: Manuscripts in Det Kongelige Bibliotek, København (DK-Kk).

RISM ID	Signature	Title	Tonality
150205034	mu 6210.1327	<i>Flauto Traverso Solo. Dall Sigr: Czarth.</i>	E Major
150205035	mu 6210.1528	<i>Flauto Traverso Solo ex G x / et Basso del Sigr. Zarth.</i>	G Major
150205256	mu 6210.1838	<i>Flauto Traverso Solo. Del Anonŷmo.</i>	D Major
150205248	mu 6304.2466	<i>imo Concerto in Gx à Flauto Traverso Violino 1mo et 2do Viola è Basso [...].</i>	G Major

During the current research one more work appeared in manuscript which is not yet mentioned on RISM-OPAC yet: Čart J. *Sonata in C/ Violino Solo con Violoncello Dell Sign. Zarth/ Hudební oddělení Národního muzea, Praha (CZ-PU)*, Ms. sign. XLIX C 48.

5 The Sonata for Flute in D minor – Sources

This chapter of the thesis was excluded from the public domain. For further information please contact the present author.

6 Critical Commentary

This chapter of the thesis was excluded from the public domain. For further information please contact the present author.

7 Conclusion

I have always been fascinated by music from the so-called ‘Czech Musical Emigration’ in the eighteenth and nineteenth centuries, by music which is sometimes aside of the main stream and which, in my personal opinion, should be once again returned to our modern musical life.

My real interest began when my first baroque flute teacher Jana Semerádová gave me a copy of a manuscript of a sonata by Jiří Čart to study; it was in E Major, an unusual choice and not idiomatic for the one-keyed flute – I wanted to know more and felt the need to research further. This process began just over two years ago, when I started to collect his works for my principal instrument, the flute, as well as the very minimal number of articles available. The discovery that there exists no major or complete study in English of Jiří Čart’s life left me curious as to why he had been forgotten by history.

As discussed above, only a portion of Čart’s music has survived, thus making it complicated to assess his life and growth as a composer. Analyses of sinfonias or bigger chamber works could point out to some details which in the analysis of sonatas remain hidden. Unfortunately, none of that work is currently available, as his sinfonias are deemed lost. Sonatas don’t necessarily show the full mastery and can’t adequately assess the quality of a composer. Still, each of his sonatas is an example of the refined compositional speech of Jiří Čart. Since it is not possible at this point to say exactly who taught him in counterpoint and harmony, whether he was influenced by a teacher, counsellor, the style of playing in a specific orchestra, or whether he found his style himself without the help of others; it is not useful to anticipate these matters and it is more than appropriate to leave the accurate classification of his style to further research. Comparing Jiří Čart and František Xaver Richter (1709-1789), who were contemporaries, both Czechs, but who lived part of their lives in various bands, until they finally met in Mannheim, interesting observations can be made. While Čart’s compositions show signs of German instrumental sonatas and concertos in Italian *ritornello* style, firmly anchored in the Gallant style, the works of Richter carry the specific contours of the early Classical style.

A thorough analysis of his output turned out to be broader than I first expected, and it wouldn’t have been possible to fit all of the information into this thesis. I therefore chose one part of the subject to investigate in more detail – Čart’s ‘*Solo à Flauto Traverso è Cembalo*’ in D minor.

The Sonata in D minor for transverse flute and basso continuo can currently be found in three different manuscript copies, which are preserved in the Accademia Nazionale di S. Cecilia, Roma; Det Kongelige Bibliotek, København and in the Musik- och teaterbiblioteket, Stockholm. The fact that the sonatas are found in three manuscripts reflects the possible popularity of this work. This is corroborated by

another source, a manuscript of the same sonata but in this case transcribed for violin. This source is not only a sign of popularity, but it is a very precious demonstration of period practise and in transcribing music for different instruments, as well as an instructional guide to the modern use of transcription practise.

Čart's typical sonata consists of the established three parts; the first slow, followed by two faster movements. The opening *Cantabile* features smooth harmonic transitions, leading from the minor mood, through a brightening transition, to a major section, before again transitioning to a minor conclusion full of the expectations and characteristic sobriety of D minor. The second movement, *Allegro non Molto*, with its joyous jumps, arpeggios and technically demanding melodic devices leads to the third, with staccato wedges in each of the three repetitions, culminating in a modulated form. This third movement, marked *Allegro*, has a light feeling, contrasting with the serious nature of the D minor Sonata. The contrast offers something of a life-giving hope, a delightful end to a serious work.

The preparation of the edition which accompanies this thesis involved three different and distinct sources, requiring some editorial decisions to be made which offer an opportunity for further development research beyond the scope of the current work, something the current author hopes to be able to pursue in the future.

The relative value of a musician is viewed rather differently today than in Čart's lifetime. In the eighteenth century, the priority was for serviceable musicians who could fulfil multiple roles within an establishment – contrasting with the modern focus on a composer's value in terms of research scope and their contribution to canonical history. It is not possible to establish how many musical works remain, nameless, unidentified and undisclosed in libraries or archives, but we know that only a fraction of his output is known, and even fewer pieces are played in today's concert life. It is necessary to realize that only a small number of so-called 'standard works' have been played and repeated among professional musicians and at music schools over the past hundred years, since the establishment of conservatories and the stabilization of the canon repertoire for each instrument.

Perhaps the importance of Jiří Čart will not be built to the level of his peers Carl Philipp Emanuel Bach or Johann Adolf Hasse. However, his life tells the story of a famous violinist being listed always at the top of documents describing orchestra members. Čart, by his own art, achieved a career of which the pinnacle was the role of first violinist in the leading court orchestras of the eighteenth century. His unique compositional full of energy, diversity and singing melodies coupled with Slavic folk elements, which are certainly worthy of being played.

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9 Appendixes

App. 1: List of tables.

1.	Selected statistics relating to Czech composers within Bohemian, Moravian and Silesian Lands.
2.	Some names of Czech musicians in emigration.
3.	Variations in the spelling of Čart's names.
4.	Čart's name in relation with his activities in Dresden.
5.	Advertisements in period catalogues of works by Jiří Čart.
6.	Period prints of Čart's sonatas for flute and violin.
7.	Manuscripts in the Conservatoire royal de Bruxelles, Bibliothèque, Bruxelles (B-Bc).
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16.	Manuscript in the Accademia Nazionale di S. Cecilia, Bibliomediateca, Roma (I-Rama).
17.	Manuscripts in Det Kongelige Bibliotek, København (DK-Kk).
18.	Grier's system of stemmatic analysis.

App. 2: Some important historical events in Europe between 1701 and 1793.

1700-21:	War between Sweden and Russia.
1701-14:	War of the Spanish Succession.
1701:	Coronation of the Bavarian elector Friedrich Wilhelm who become known as the Prussian king Friedrich I.
1702:	' <i>The Daily Courant</i> ', first British daily newspaper.
1703:	Saint Petersburg was founded by the Tsar Peter.
1707:	Acts of Union were passed by the Parliaments of England and Scotland, forming the United Kingdom of Great Britain.
1711-40:	Reign of Karl VI. Holy Roman emperor and ruler of the Habsburg Monarchy.
1713:	The Peace of Utrecht, a document which established a series of individual peace treaties between France and other European powers (Spain, Portugal, Great Britain, Savoy and the Dutch Republic), concluded the War of the Spanish Succession (1701–1714).
1715-74:	Reign of Louis XV in France.
1718:	First banknotes in England.
1725:	The Russian Academy of Sciences was founded in St. Petersburg by by the Tsar Peter.
1727-29:	Spain and England in the Battle of Gibraltar.
1740:	Wilhelm I died and was succeeded by his son, Friedrich II (1740-1788), who was to become known as Friedrich <i>der Große</i> .
1740-48:	The War of the Austrian Succession - conducted on the succession to the throne of the Habsburg monarchy between Maria Theresia and her neighbours – Prussia, Bavaria and France. During the war there were bilateral conflicts, which were treated as separate wars – a colonial war of Spain and Great Britain (the War of Jenkins Ear), Great Britain, France and the Swedish–Russian War. In the context of these struggles was also the Jacobi rebellion in Scotland.
1741:	Elizaveta Petrovna, also known as Yelisavet and Elizabeth, was the Empress of Russia from 1741 until her death. During her rule, the country faced two major European conflicts of that time: the War of the Austrian Succession (1740–8) and the Seven Years' War (1756–63).
1751-80:	Denis Diderot: ' <i>Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers</i> '.

1756-63:	The Seven Years' War between coalition of Austria, France and Russia against Prussia and England. Austrian monarchy definitively lost Silesia.
1755:	Lisbon earthquake occurred in the Kingdom of Portugal on Saturday, 1 November 1755.
Around 1760 onwards:	The Industrial Revolution. In the production process there was a transition from manual production to the introduction of factory machinery for mass production using new energy resources (then mainly coal), causing an increasing division of labour and specialization.
1762-96:	Reign of Russian empress Yekaterina Alexevna or Catherine II, also known as Catherine who was the most renowned and the longest-ruling female leader of Russia. During her government the Russians went into Russo-Turkish Wars, as well as wars over the partition of Poland. The Russian state system also noted many important reforms.
1765:	James Watt invents the steam engine.
1771:	First publication of <i>'Encyclopaedia Britannica'</i> .
1778:	War of the Bavarian Succession. This took place mainly in northern and north-eastern Bohemia. Although the war consisted of only a few minor skirmishes, thousands of soldiers died from diseases and starvation the 'Potato War'. This saw the character of warfare begin to change, and was the earliest trench warfare.
1781:	Joseph II issued the Edict of Tolerance.
1789:	The French Revolution begins.
1791:	Luigi Galvani published <i>'A Treatise on the Forces of Electricity During Muscular Movement'</i> .
1792:	The First Republic, officially the French Republic founded.
1793:	The Execution of King Louis XVI and Marie Antoinette.

App. 3: Important dates of historical moments in the Czech lands.

1627:	Renewed Land Ordinance, a document which granted equal rights to the German language with Czech and ensured hereditary Habsburg succession in the Czech lands.
1648:	Peace of Westphalia ended the Thirty Years War and sealed the fate of the Czech lands. The integration of the Czech Kingdom into the Habsburg monarchy was confirmed; whose most important city was Vienna. This <i>de facto</i> kingdom then lost its independence.
1700-14:	The War of the Spanish Succession. The Habsburg monarchy became a European power.
1711-40:	Reign of Karl VI who pushed through new patents and laws against non-Catholics and the strict censorship of books. He made peace with France and surrendered the Spanish inheritance. He also declared the Pragmatic Sanction – the integrity of the Habsburg monarchy and succession of Habsburg daughters, and in particular to Maria Theresia. As this gave her the right to the Habsburg throne, the declaration had opponents – most notably Friedrich <i>der Große</i> who, with the help of elector Karl Albrecht, attacked Maria Theresia. Pragmatic Sanction thus recognized Czech, Moravian and Silesian estates as early as 1720.
1723:	Karl VI crowned as a Czech King in Prague, confirming the practice of Czech monarchs being independently acknowledged within the Czech lands.
1740-80:	Forty years in the reign of Maria Theresia, the first woman on the Habsburg throne. Ideas of enlightened absolutism prevailed among Habsburg monarchs who ruled in the Czech lands.
1740-48:	War of the Austrian Succession. Maria Theresia had to defend the throne against countries that recognized the rights of inheritance. In this war, she lost Glatz and Silesia, which fell to Prussia. There were, in total, three wars of the Austrian Succession. The First Silesian War spanned the years 1740-1742. Friedrich <i>der Große</i> barged into Silesia, where he defeated the Austrian army in April 1741. Karl Albrecht, with help of French and Bavarian troops, took Prague and became a Czech king in December 1741. This situation was not acceptable to Maria Theresia, and year later, with the help of the Hungarian estates, she called up a new army and recaptured Prague. In 1742, Maria Therese and Friedrich <i>der Große</i> both signed a peace where Friedrich left part of Silesia and the whole of Glatz. In 1742, Albrecht was elected as Karl VII, the Holy Roman Emperor. However, in the ensuing year he lost influence in Bohemia, allowing Maria Theresia to take the advantage and the crown, with the majority of Czech nobility swearing allegiance to her as their new monarch. Friedrich <i>der Große</i> broke the signed peace in 1744, invading Bohemia and then occupied Prague. From this action began the Second Silesian War. Maria Theresia succeeded in expelling Prussian armies from Bohemia, but was forced to leave

	<p>Friedrich the Silesian and Glatz territories. The war continued in northern Italy and the Netherlands until 1748, when the Peace of Aachen was signed. During this period Marie Theresia gained the Imperial title for her husband, Francis Stephen of Lorraine.</p>
1756-63:	<p>The Third Silesian War, or so-called 'The Seven-Year War'. Maria Theresia made an alliance with Russia and France. When the Prussian army was encountered in Bohemia, it was forced to retreat to northern Moravia and Silesia. Russo-Austrian troops for a moment occupied Berlin, in order to be able to overtake Silesia again from there. In Russia, Catherine II replaced Peter III. She would not support any further wars against Prussia, and called her army back to Russia. Therefore the Prussian army would remain in Silesia, which was never to return to Austrian rule. In 1763 the Peace of Paris was signed, definitively ending the Seven-Year War.</p> <p>Maria Theresia sought enlightenment views in running the monarchy. In order to deal with increasing problems which emerged from the War of the Austrian Succession, she was forced to introduce many reforms. These reform acts in education, the judiciary, the government, military and financial spheres, fiscal and administration, census, street names, obligatory school attendance, and others, were intended to ensure a better economic position for the state and its people. She wanted a centralized state, which would be ruled from Vienna, together with absolute power of the monarchy and only the German language. Czech remains an auxiliary official language, whilst Latin is used only for religious issues. These reforms were applicable only to Austria and in the Czech lands. Other areas were considered by Marie Theresia to be autonomous, and with their own authorities.</p>
1771-72:	<p>A critical crop failure caused a famine.</p>
1780-90:	<p>When Maria Theresia died in 1780, Joseph the II continued the reformist government of his mother. In the year 1781 he issued the Edict of Tolerance – equality of religion – Catholic, Augsburg, Helvetian and Orthodox. The Catholic Church, however, remained in a privileged position in the state administration and education. In the same year he issued a patent on the abolition of serfdom. Despite this decree, serfdom continued in some form, meaning that the subjects had to work on the grounds, but were not bound by the master. They were free to marry, move or leave to study. The government of Joseph II lasted only ten years. During that time, thanks to his reforms, he made himself many enemies in the nobility and within the Catholic Church. At the end of his life he recalled many reforms, so as to appease the state and the dominant church.</p>

App. 4: List of Figures.

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2.	Copperplate engraving by Johann Peter Haas, c. 1786.
3.	<i>Solfeggi Pour La Flute Traversiere avec l'enseignement, Par Monsr Quantz</i> , a detail from p. 34, mu 6210.2528, Gieddes Sammlung 1.16.
4.	Title page of <i>Db / Solo. à Flauto Traverso. è Cembalo. di Sžarth</i> . Accademia Nazionale di S. Cecilia, Bibliomediateca, Roma (A.Ms.2527).
5.	First page of <i>Db Solo. à Flauto Traverso. è Cembalo. di Sžarth</i> . Accademia Nazionale di S. Cecilia, Bibliomediateca, Roma (A.Ms.2527).
6.	Watermark of <i>Collection of 4 sonatas</i> . Musik- och teaterbiblioteket, Stockholm (Musik Rar).
7.	First page of Sonata II. <i>without title</i> . Musik- och teaterbiblioteket, Stockholm (Musik Rar).
8.	First page of <i>Flauto Traverso Solo. Del Anonŷmo</i> . Det Kongelige Bibliotek, København, (mu 6210.1838).
9.	Watermark of <i>Sonata del Sig^r Qchart</i> . Musik- och teaterbiblioteket, Stockholm (Wallenbergs saml.).
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11.	Stemmatic representation of source relationships.
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13.	Carte des ETATS DE BOHEME, avec la Souverain DUCE DE SILENCE, publié par les Heritiers de Homan. l'An 1748.
14.	Portraits of some Czech emigrants.
15.	Vysoká (Hohentann/Hochtánov).
16.	The Kazimierz Palace.
17.	Hunting horn/Borlice.
18.	The Rheinsberg Palace.
19.	View from the Gardens of Sanssouci Palace at Potsdam.

Figure 12: Habsburg Monarchy in 1789.



Figure 13: Carte des ETATS DE BOHEME, avec la Souverain DUCE DE SILENCE, publiée par les Heritiers de Homan. l'An 1748.

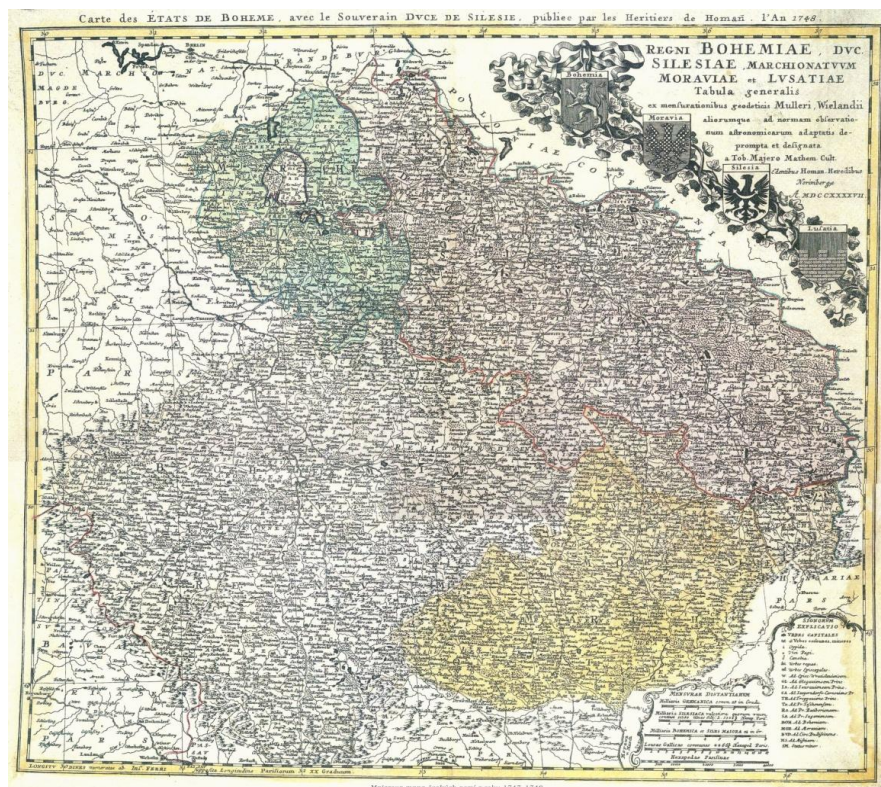


Figure 14: Portraits of some Czech emigrants.



Josef Mysliveček



Jan Antonín Koželuh



Jan Václav Stamic



Jiří Antonín Benda



Antonín Rejcha



Jan Ladislav Dusík



Jan Václav Stich-Punto



František Benda



František Xaver Richter



Jan Křtitel Vaňhal



František Ignác Tůma



Jan Dismas Zelenka

Figure 15: Vysoká (Hohentann/Hochtánov).

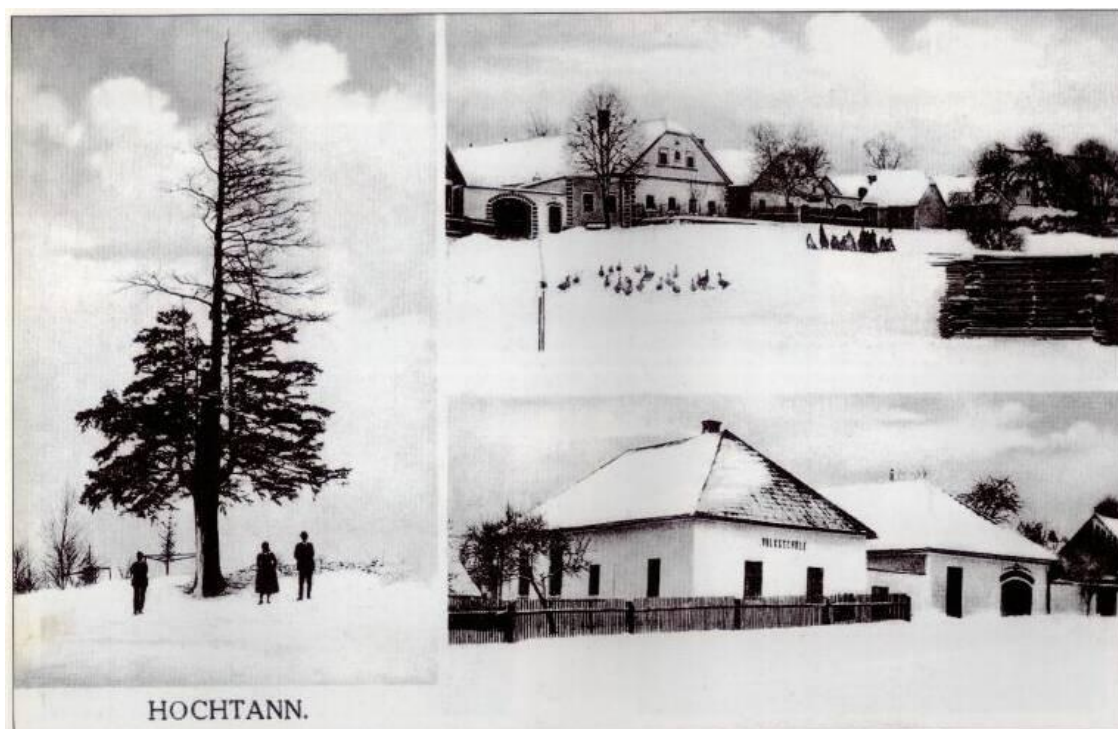


Figure 16: Kazimierz Palace.



Figure 17: Hunting horn/Borlice.



App. 5: Solo à Flauto Traverso è Cembalo di Sžarth.

(see pages 77-86)

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